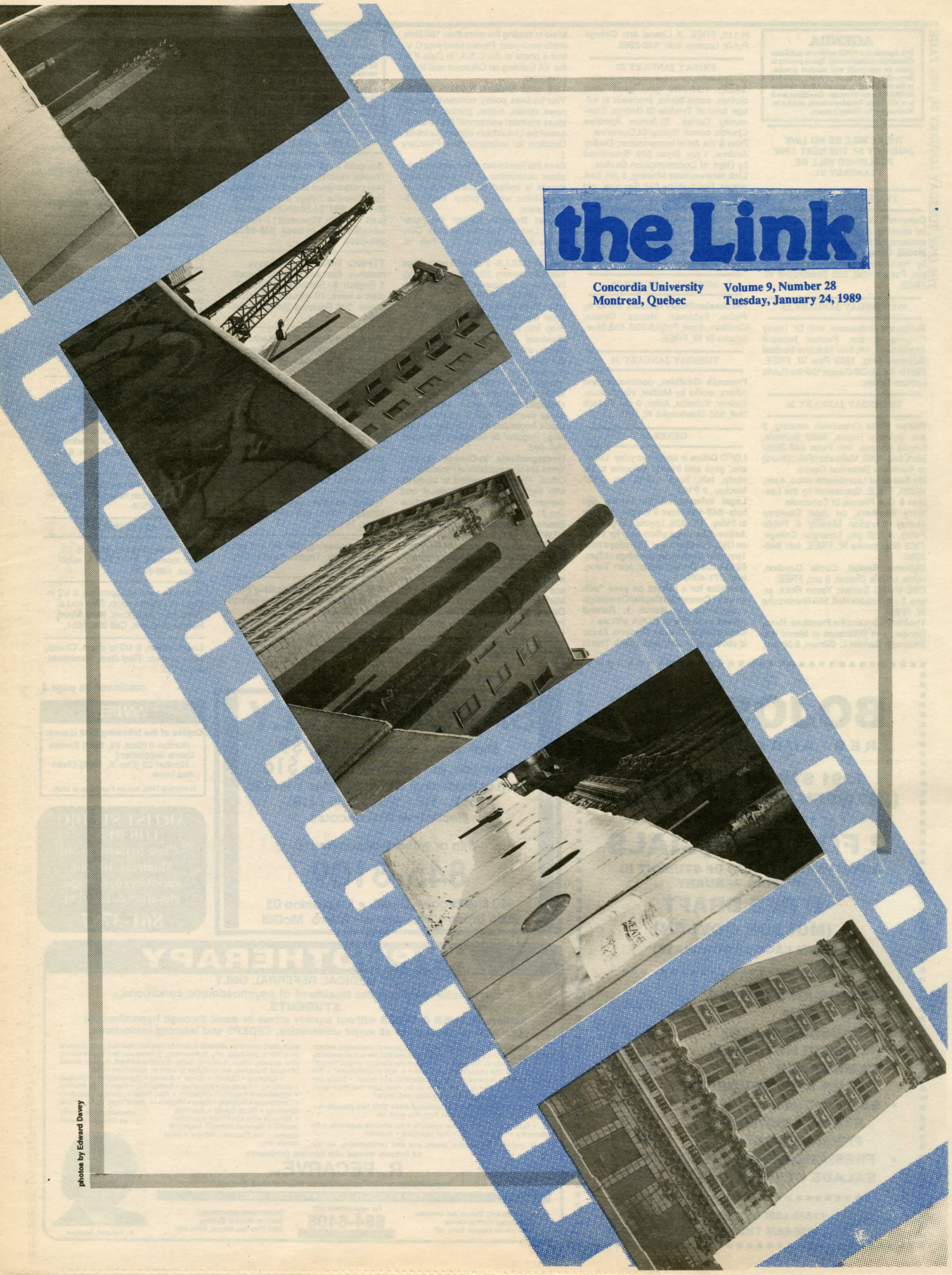
the Link

Concordia University
Montreal, Quebec

Volume 9, Number 28
Tuesday, January 24, 1989



photos by Edward Davey

AGENDA

The Agenda is a FREE service to publicise Concordia-related events. Space priority is given to non-profit and student groups. Drop off your info at our office in room 649 in the Hall Building, or mail it in, indicating AGENDA on the envelope. Deadlines are 5 p.m. Friday for Tuesday's issue, and 5 p.m. Wednesday for Friday's paper.

THERE WILL BE NO *LINK* JANUARY 27. THE NEXT *LINK* PUBLISHED WILL BE JANUARY 31.

TUESDAY JANUARY 24

Concordia Jewish Student Union regular meeting, 3 pm, H-333-6, Everyone encouraged to attend. info: 848-7492.
McGill Symphony Orchestra: works by Hambraeus, Mozart,. Bruckner. 8 pm, Pollack Hall, 555 Sherbrooke W. FREE.

WEDNESDAY JANUARY 25

Malignant Melanoma, with Dr. Henry Shibata, 8 pm, Palmer Howard Ampitheatre, 6th floor McIntyre Medical Sciences Bldg, 1200 Pine W. FREE. First in the McGill Cancer Centre Public Lecture Series.

THURSDAY JANUARY 26

Prison Visits Orientation meeting, 2 pm, Belmore House, 3500 Belmore, Loyola campus. Info Peter 848-3586/ Matti 848-3590. Visits start Feb 2(thurs) to Bordeaux Detention Centre.
My Beautiful Launderette video, 4 pm, H-333, FREE. Sponsored by the Lesbian & Gay Friends of Concordia
Mary Eastham, on John Courtney Murray: Christian Morality & Public Policy, 4-5:30 pm, Lonergan College, 7302 Sherbrooke W, FREE. Info 848-2280.
Diploma Recital, Cecile Gendron, voice, Loyola Chapel, 8 pm, FREE.
CBC/McGill Series: Yaron Ross, piano, 8 pm, Pollack Hall, 555 Sherbrooke W, FREE.
The Hottentot and the Prostitute: Race, Gender, and Difference in Manet and Zola, with Sander L. Gilman, 8:30 pm, H-110, FREE. A Liberal Arts College Public Lecture. Info: 848-2565.

FRIDAY JANUARY 27

SALE: 1:30-7:30 pm, good used clothes, some books, proceeds to refuge fund of Tyndale-St.George Community Centre. St.James Apostles Church, corner Bishop/St.Catherine.
Film & the Art of Interpretation, Dudley Andrew, 1 pm, Bryan 209. Sponsored by Dept. of Communication Studies.
Link Newswriters Meeting, 5 pm, Link offices, Hall building 649. For new , old & prospective newswriters. Discussing story ideas, writing and editing seminars. Info Heidi Modro, 848-7405.
The Beards- Contemporary Electric Jazz at Reggies, 8 pm.
McGill University Band, 8 pm, Pollack Hall, 555 Sherbrooke W, FREE.

MONDAY JANUARY 30

Percussion/Piano concert, works by Piche, Feldman, Henze, Deane, Chaitken, 8 pm, Pollack Hall, 555 Sherbrooke St W. FREE.

TUESDAY JANUARY 31

Francois Gauthier, percussion, and others; works by Mather, Hambraeus, Steiner, Kulesha, Adler, 8 pm, Pollack Hall, 555 Sherbrooke W, FREE.

GENERAL

LGFC Office is open everyday. Lesbians, gays and friends welcome to sit, study, talk, have coffee, etc. 2020 Mackay, # P102
Legal Information Service-we can help- 848-4960 from 9 to 5pm, monday to friday. CC-326, Loyola campus.
Action-Chomage offers help for those on UIC, Tuesdays and Thursdays from 1pm, and Wednesday evenings at 7pm. 6839A rue Drolet, metro Jean Talon. Info: 271-4099.
Deadline for a refund on your "voluntary" Concordia Capital Campaign contribution is March 1. Refund Forms available at CUSA offices.
Concordia's Cinema Students Assoc is starting an actor's talent bank. This is to aid in casting the more than 150 films made each year. Please send your C.V. and a photo to the C.S.A. in Cafe X in the VA building on Crescent and Rene Levesque.
THE 1989 HUMAN RIGHTS ISSUE: Your features, poetry, comments, prose, news stories, fiction, photos, artwork, ideas are most welcomed! Come talk to one of the Link editors about your ideas. Deadline for submissions is February 1.
Save the Rainforest- anyone concerned about destruction of the world's rainforests is invited to participate in an action/letter writing group. Mary 495-9257 eves.
Robert Bowers: Recent Sculpture/ Irving Layton: Selected Writings, Concordia Art Gallery Jan 12 - Feb 18, FREE.
STUDY SKILLS- 2 session workshops starting January 25, day or evening. Register at Concordia Guidance Services, Hall-440. FREE.
Hillel Volleyball starts again Jan 16, 5-7 pm Mondays Birks Hall gym, Norris Bldg. Info 848-7492.
Montreal AIDS Support Committee needs volunteers , especially in the Buddy program, professional counselling and legal aid areas. For more info contact Louis Pontbriand. 282-9888.
Writing Workshops-learn effective strategies for academic papers and essay exams. FREE 3-session workshops begin Jan 19 &26, day or evening. Register at Guidance Services, Hall-440.
Undergraduate In-Course Bursary forms are now available at Financial Aid Office. They are awarded to students with high academic achievment and demonstrated financial need. Deadline Jan 31.
Simone de Beauvoir. The BULLETIN/ NEWSLETTER wants a) short written pieces or drawings by current Women's Studies students and b) news of former Simone de Beauvoir students for an issue with the theme "Students Past and Present." Deadline: Feb 15. Info Marlean 848-2373.
Concordia Singles(25+) Informal discussion meetings, Thursday 8pm, 2030 Mackay. Info 453-5932.
EXPOSURE: small scale art exhibit, non-fine art students wanted. Call 848-2280.

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CLASSIFIED ADS

We do NOT take classifieds by phone. Rates: 20 cents a word for Concordia students, 25 cents per word for non-students and business ads. Deadlines are 5 p.m. Friday for Tuesday's issue, and 5 p.m. Wednesday for Friday's issue. Come to room 649 in the Hall Building, to fill out one of our painless ad forms. Ads MUST be accompanied by pay-

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HELP WANTED

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BARTENDERS training courses and placement service. LUCRATIVE part-time jobs. 849-2828 (STUDENT DISCOUNTS)

PUBLIC OPINION POLLING - needed well-spoken people to conduct public opinion telephone surveys on a part-time basis. No selling! Location: Old Montreal. $5.50 plus per hour. Call Wednesday and Sunday between 2-7 pm. 842-6271.

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APARTMENTS

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continued on page 4

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WANTED

Copies of the following *Link* issues:
- Number 6 (Sept. 23, 1988) Special Sports Supplement
- Number 23 (Dec. 5, 1988) Christmas Issue.

H-649/848-7405. Ask for Francesca or Minty.

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Referendum next month

Commerce group wants autonomy

by Nantha Kumar

Concordia commerce and administration students will decide next month whether to form their own student association.

In a week-long referendum beginning Feb. 7, the 5,000 members of the Concordia Commerce and Administration Students Association (CASA) will decide whether they want to remain part of CUSA.

CASA president Derrick Ajmo said his association is disappointed with CUSA because it has failed to decentralize and give more administrative powers to his association.

"It's the same CUSA from last year and it hasn't changed its priorities towards the needs of commerce students," he said.

Commerce and administration students contribute about $160,000 a year to CUSA, but only receive about $20,000 in direct funding, Ajmo said.

"Fine Arts students give $80,000 and get back $35,000 in indirect funding and they are going to get a CUSA booth in their building. This is unfair."

According to CUSA co-president Andrew Madsen, CUSA has been trying work with CASA this year but the commerce association has been acting in bad faith.

"We bent over backwards to patch things up by trying to work together on the CUSA reform committee," Madsen said, "but CASA dropped out of it saying the reform committee hasn't worked out.

"The report will be out soon and there will be major changes in CUSA, but rather than being patient, they have chosen the short-sighted route."

Madsen also said the commerce students are being well represented by CUSA.

"Last year, we gave them more money than they have ever got, and they are represented at the Commerce Faculty Council, the Board of Governors, the Senate and CUSA," Madsen said.

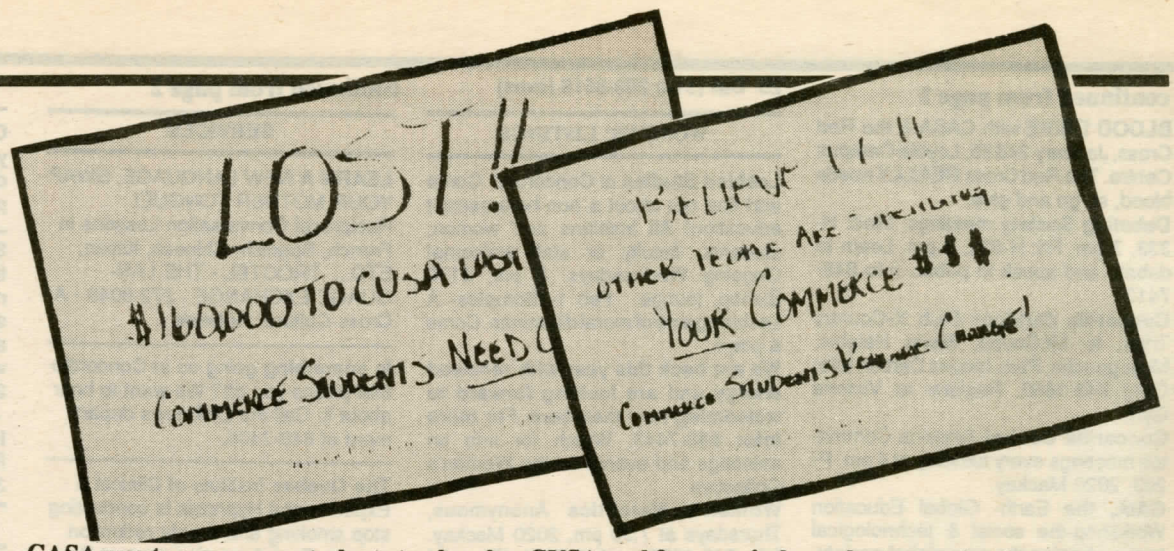
Ajmo said he is confident commerce students will vote "yes" in the referendum and give the association the mandate to get out of CUSA and form the Coalition des Etudiants et Etudiantes en Commerce a Concordia Inc.

"The association (CASA) as part of CUSA does not have anyclout," Ajmo said. "CUSA's priority is not towards Commerce — CUSA caters more to interest groups."

Ajmo said an independent commerce group would start a fund for a new building for the Commerce faculty.

"Commerce students are being shuffled all over town and whenever a new building comes up we are only given whatever space is leftover."

But according to Madsen if CASA separates from CUSA, it will not only weaken CUSA's position as a student coalition, it would also create unnecessary overhead costs and the overlapping of services.



CASA wants commerce students to abandon CUSA and form an independent organization.

Engineering Rebogge

More charges against paper

by Francesca Lo Dico

Concordia's engineering student newspaper is still mired in controversy as four university groups prepare charges against the editors for "the sexist, homophobic and racist" content of the November issue.

The Concordia Women's Centre, the Women's Collective, the Lesbian and Gay Friends of Concordia (LGFC) and the Lesbian Collective have lodged complaints against the staff of the Rebogge, published by the Engineering and Computer Science students' association (ECA), under the university's non-academic Code of Conduct.

Minty Fownes and Beverly Wray, two students who were personally attacked in the newspaper, filed complaints at the end of November.

The Rebogge "Special Bev and Minty issue" contained derogatory references to Fownes and Wray, who had submitted letters to the Link (in November) complaining about an ECA poster publicizing a "horny Little Devils" bash. The newspaper also contained homophobic and sexist material.

"We're ready to fight," said Fownes. "The articles in the Rebogge were degrading and insulting to all women. — It was more than just a personal attack on myself and Beverly."

Fownes, Wray and the four groups all met yesterday to discuss the issue, exchange information and give each other support.

Alison Macpherson, acting coordinator of the Concordia Women's Centre, said that the meeting was about "people banding together and saying 'we're not going to take this anymore.'

"Since there are so many of us, we just wanted to find out how things were going," Macpherson said. "I hope this whole process comes to a concrete ending. We have some serious concerns and we want to see that this doesn't happen again."

Section 12 of the Code of Conduct states that members of the university muct respect others "freedom from discrimination on the grounds of sex or sexual orientation, freedom from intimidation, freeedom from sexual harassment, and the safeguard, reputation and honour..."

Rebogge editors Daniel Carrier and Perry Stamatiou have refused to comment. ECA president Paule Chabot also did not want to comment on the controversy.

Rector Patrick Kenniff and the Dean of Engineering and Computer Science, M.N.S. Swamy, both wrote open letters to the university about the Rebogge in November. Kenniff said the paper "disgraces the Faculty of Engineering and Computer Science," He also said "it delivers text tainted with sexism, racism and bigotry."

In his letter, Swamy said he intends "to do everything in my power to ensure that such a publication never appears again." He said a committee has been struck to deal with the issue, but no date has been set yet for the hearings.

Swamy refused to comment on the controversy yesterday, saying "they (the committee) have started working on the case and it is up to them to decide what will be done."

Fownes said that although it is up to the hearing committee to decide what action will be taken, she hopes that the editors of the Rebogge will be fined or suspended.

They may also bring the ECA before the Quebec Human Rights Commission and Fownes and Wray are considering a civil suit against the editors of the paper.

"We're not looking to expel the whole ECA executive, but we're definitely not asking for the people responsible to just get a slap in the wrist," said Fownes. "If the sanctions are Mickey Mouse, we will go to civil court."

Exhibit complaints filed

by Heidi Modro

Thirteen students and two faculty members have lodged complaints against two Palestinian students for allegedly breaching the university's Code of Conduct last November.

Ra'ad Ra'ad and Haytham Yahya, members of Concordia Collective for Palestinian Human Rights, will appear before a board later this semester to hear charges that their "40 years of Palestinian Diaspora" exhibit was anti-Jewish and hate-breeding.

The exhibit included newspaper articles, posters, pamphlets and other literature referring to the past forty years of Palestinian-Israeli history.

A shouting match erupted when Jewish and Palestinian students began arguing about the nature of the materials exhibited.

Outraged members of the university community singled out a poster of an Israeli soldier and an elderly man that read "New Nazis, New Victims" and a pamphlet that linked the star of David with the Nazi swastika because they equated Israelis with Nazis.

None of the claimants wished to comment publicly saying any publicity might prejudice the outcome of the case. They said they were waiting for the code of conduct board to deliver a decision before commenting.

One of the complaints sent in November called the display "slanderous."

"Numerous attempts to portray Jews and Israelis as Nazis, such as the poster that showed an Israeli soldier as a 'New Nazi' and a pamphlet that showed the Star of David as being equal to a swastika, were obscene, and the fact that this putrid, racist material was shown on Concordia University property, under the pretext of 'human rights', is inexcusable and intolerable," the complaint said.

But according to CCPHR coordinator Ra'ad, the exhibition did not aim to attack members of the Jewish community, nor citizens of Israel.

"The collective was trying through the exhibit to speak up against the crimes of Israel but not against the Jewish religion nor the nation of Israel." he said. "We were trying to create a forum where the suffering of our people could be portrayed."

Yahya said the CCPHR was not attacking all Jews.

"Their claim is that by attacking Israel, we are attacking all Jewish people. This is not true. We differentiate between Jewish people and those Israelis who are committing crimes against us." Yahya said.

photo by Efrosini Pantazopoulos

The Armenian Students Association is holding a cultural exhibit on the Hall building mezzanine this week. Among other things on display are wooden replicas of two-thousand year old Christian Orthodox churches and a series of photos of the recent earthquake that ravaged Armenia.

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BLOOD DRIVE with CASA & the Red Cross, January 24&25, Loyola Campus Centre. The Red Cross **REALLY** needs blood, so go and give.

Debating Society meetings, Wed: H-333, 7 pm; Fri: H-625, 2 pm. Learn to debate and speak in public. Info 848-7412.

Concordia Outdoor Club X-Country Trips, to Mt.Coupe, Morin Heights, Mastigouche, Parc Jaques Cartier. Info: Greg 848-3860. Register at Victoria Gym.

Concordia Central America Committee meetings every tuesday at 4 pm, P-203, 2020 Mackay.

GAIA, the Earth- Global Education Workshop-the social & technological forces shaping the new global society, Feb 10, Queen Elizabeth Hotel, MTL. DEADLINE FOR REGISTRATION JAN 25. Call (514) 289-8616 (eves)

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WOMENS' LISTINGS

Lesbian Studies at Concordia! Come and find out about a non-heterosexist education! All lesbians and women, students, faculty or staff welcome! Ongoing Wednesdays, 3 pm, 2170 Bishop, lounge. Feb 1- Scruples- A Lesbian game of moral dilemmas. Come & play!

We are back this year with renewed energy and are looking forward to welcoming new members. For more info: 848-7443. Watch for info on meetings and events on the Women's Collective.

Women's Narcotics Anonymous, Thursdays at 7:30 pm, 2020 Mackay. Info 845-1035 or 848-7431 (Beverly) message.

Black Women's Collective weekly meetings, Fridays at 6 pm, P-307, 2020 Mackay. Open to all women of colour. Info Nancy DeGraff 848-7474 (message)

Women's Discussion Group-Wednesdays 10-11h30 until Mar 15-forum for sharing ideas, issues to be discussed determined by group members, limited to 12 women. Pre-register info Beverly 481-4088 or Gwen 334-7367.

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Is something going on at Concordia that pisses you off? We want to hear about it. Call *the Link* news department at 848-7405.

The Quebec Institute of Clinical & Experimental Hypnosis is conducting stop smoking and weight reduction groups. For information contact Drs, R.John or J.Laurence. 731-5378

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WANTED

Wanted: Copies of the following Link issues: * Number 6 (September 23, 1988) Special Sports Supplement * Number 23 (December 5, 1988) Christmas issue H-649/ 848-7405. Ask for Francesca or Minty.

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LOST AND FOUND

Lost and Founds in *the Link* are FREE

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LOST: cassette has a torn blue label with out of date music and irreplacable radio broadcasts on it. It would mean nothing to you but the world to me! Called 'Surekha's tape'. If you find it, please please please return it to the Link!

Lost: Black Binder finder with graduate course material. Keep the binder. Please return contents. Rod 522-2952.

LOST: a dark brown wallet "Tilley" either in the HJall building or nearby. Contained personal IDs. No questions asked. Call George at 522-4712.

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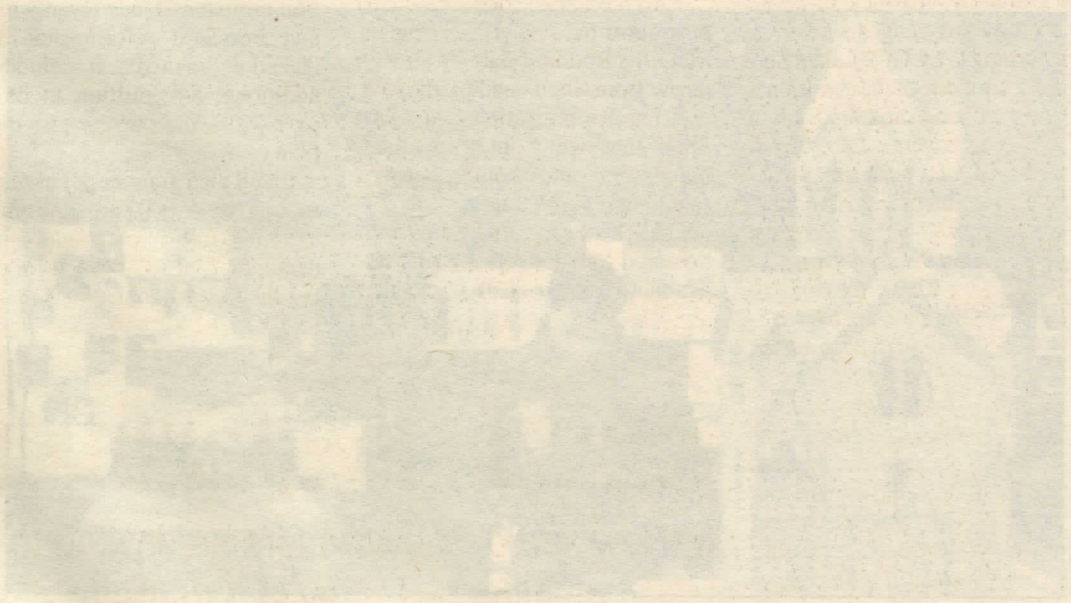

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QPIRG wants students to decide its funding

by Mike Orsini

Concordia's Public Interest Research Group is back with a vengeance.

In a referendum last year, the group lost its bid to become an autonomous student-funded campus organization. This year, QPIRG is back and it hopes to have another referendum — but this time organizers say they are better prepared.

QPIRG member Mike Gibson sympathized with students' who have financial woes, but said he believes a direct 20-cent per credit fee is needed to ensure the stability of the research group.

"It's understandable for people to complain about fee increases," Gibson said. "But we have to focus our energies on research and lobbying instead of raising money."

QPIRG is part of a 130-campus organization founded by American consumer advocate Ralph Nader as a forum for student advocacy, researching and acting on social issues.

This week QPIRG begins a petition drive in an effort to collect the required 500 signatures needed before CUSA will consider bringing the issue to a referendum in March.

QPIRG's strength stems from its focus on "student empowerment — students will control everything," Gibson said. "QPIRG will be run, funded and controlled by the students."

According to Gibson, student-conducted research may also benefit those outside of the university.

"The idea is to be an outward vehicle for the students to help the community," he said. "I don't know anybody who doesn't drink water," referring to QPIRG's studies into the fluoridization of drinking water.

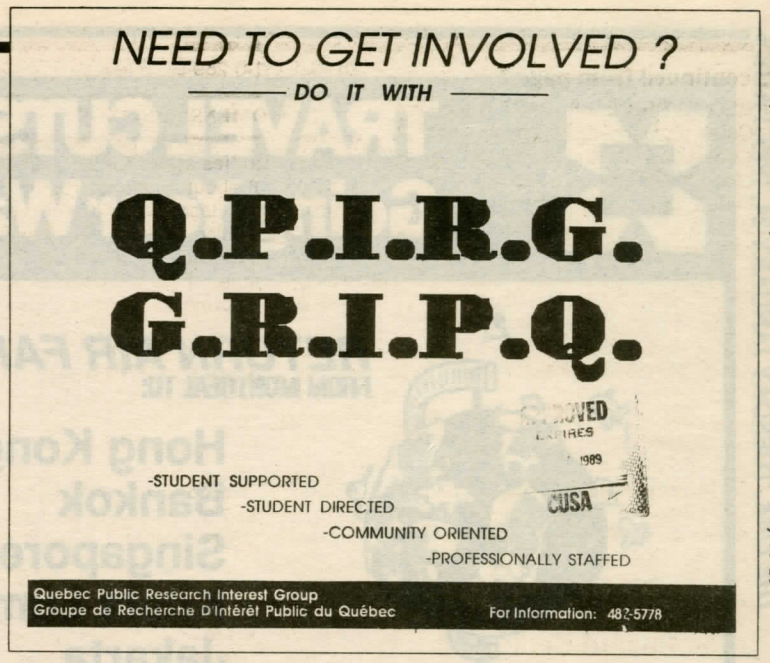
Last March, the 50-member group lost to the "NO" committee, which opposed QPIRG's call for autonomy and their request for a voluntary, refundable fee of 20-cents per credit to fund the group.

"There's no way we could run a group like QPIRG on voluntary funding," Gibson said. "You would spend all your time selling raffle tickets," he said. "It just takes away from your main goal — research."

If their fee request is accepted, QPIRG will collect close to $80,000, Gibson said. That figure can decrease depending on the number of students who demand refunds.

Although McGill's QPIRG won a similar referendum last year, they only received their money last month. The university's senate blocked the funds until McGill-QPIRG agreed to use the money only for activities being conducted by the McGill group.

According to CUSA co-president Andrew Madsen, if students vote "yes" to QPIRG, he would have no choice but to follow democratic principles. "We have to go with the mandate as given to us by the students," he said.



Another acronym?

ANEEQ alternative studied

MONTREAL (CUP) — The leaders of six Quebec university student councils met privately last weekend to talk about a new provincial federation they hope will better represent them.

But while some say the new Federation des Etudiant(e)s du Quebec (FEQ) could come alive as early as this fall, others claim it's still just an idea.

Representatives from Concordia, and five other universities first met in September to discuss an alternative to the Association nationale des etudiantes et etudiants du Quebec (ANEEQ) currently the province's only student federation.

CUSA co-president Andrew Madsen said Concordia students are happy with ANEEQ and CUSA could not afford to pay fees to another student federation.

"We voted on our membership on two different occasions and both times students have decided to stay in," Madsen said.

But McGill student council president Nancy Cote said many students are dissatisfied with ANEEQ.

"I don't think there are any universities that would want to join ANEEQ," Cote said.

"We don't think the methods they use produce any results."

ANEEQ executive Stephane Lessard said the group has the support of students because of its work in fighting cutbacks to loans and bursaries.

"Two years ago we went on strike to defend the university tuition freeze, and this year we went on strike to push for financial aid most of which goes to universities," he said.

"Universities support our demands, they just disagree with our tactics," Lessard said. "And the way to influence our tactics is from within ANEEQ as members."

Concordia, l'Universite du Quebec a Montreal and Universite de Sherbrooke are members of ANEEQ. The group's 18 other members are colleges.

ANEEQ's most recent action was a province-wide strike.

A three day walk-out in October calling for reforms to Quebec's loans and bursary program became an indefinite strike of 54,000 at 20 CEGEPs and universities.

The strike ended unsuccessfully by November 17.

Late last month, Quebec education minister Claude Ryan's loans and bursaries reform plan was leaked to the media. It includes an additional $40 million to be injected into the current provincial plan.

It will also grant easier access to money for 17,000 part-time and up to 48,000 full-time students — key demands ANEEQ pushed for during the fall walkout.

Groups call for Shell boycott

by Mike Orsini

A coalition of anti-apartheid, church and community groups are launching a boycott against the Royal Dutch Shell Company because of its ties to South Africa.

The British-owned company, which controls 79 per cent of Shell Canada, has over $400 million invested in the crisis-ridden country.

Concordia economics student Momin Kahn, spokesperson for the Montreal coalition, said the issue cries out for justice.

"It is important that everyone, not only anti-apartheid groups get involved, because the issue of Canadian companies supporting apartheid should be repugnant to all Canadians," Khan said.

According to a 1987 corporate report prepared by Washington's National Labor Boycott Shell Committee, the company "is a major sustainer of the racist system of apartheid in South Africa" through its supply of oil. The committee also says that the refined oil Shell provides to Pretoria's military and police "directly fuels the wheels of apartheid."

Shell's investment in South Africa includes a 50 per cent ownership of the country's largest oil refinery in Durban as well as a joint holding of the offshore dock where the incoming crude oil is discharged.

A February 1985 incident at South Africa's half Shell owned Rietspruit mine sparked international outrage. Management's refusal to allow coal miners to hold a memorial service in honor of a co-worker killed in an accident resulted in a riot among strikers.

According to the corporate report, this incident "showed the extent to which Shell is willing not only to abide by apartheid laws, but use them with a vengeance."

According to McGill student Lorraine Gibson, one of the coalition's coordinators, only a boycott of Shell products and the subsequent loss of money, will enforce change in South Africa.

"It is the loss of money, not the realization that what they are doing is morally wrong, which forces companies to divest," she said. "In the case of Shell, gasoline, oil, car and household products can and should be boycotted."

Responding to critics of divestment who charge that victims of divestment will be the country's black-majority population, Kahn pointed to the already abhorrent condition many find themselves in now.

"When you're living in the dirt already, you can't get any dirtier," he said.

As part of their launching of the international boycott, the coalition has sent a petition to Shell signed by forty groups, including Concordia's Students Against Apartheid. They urge to sever all economic and military ties to South Africa.

They have also scheduled a demonstration for Feb. 10 in front of McGill's Roddick Gates, a stone's throw from Shell headquarters.

"This demonstration is to warn Shell that we want immediate, mandatory and comprehensive sanctions," Kahn Said.

Shell spokespersons in Montreal and Calgary offices were unavailable for comment yesterday.

photo by Ita Kendall

A boycott of Shell, which has ties to South Africa, begins Feb. 10.

News Meeting

New and old newswriters are invited to a meeting on Friday at 5 to discuss story ideas, assignments, seminars and other stuff.

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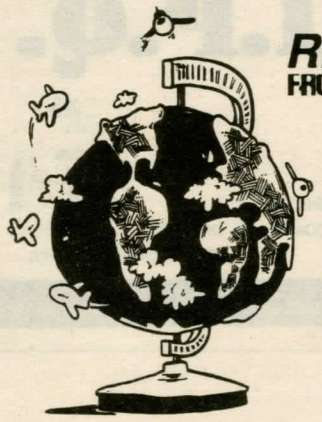

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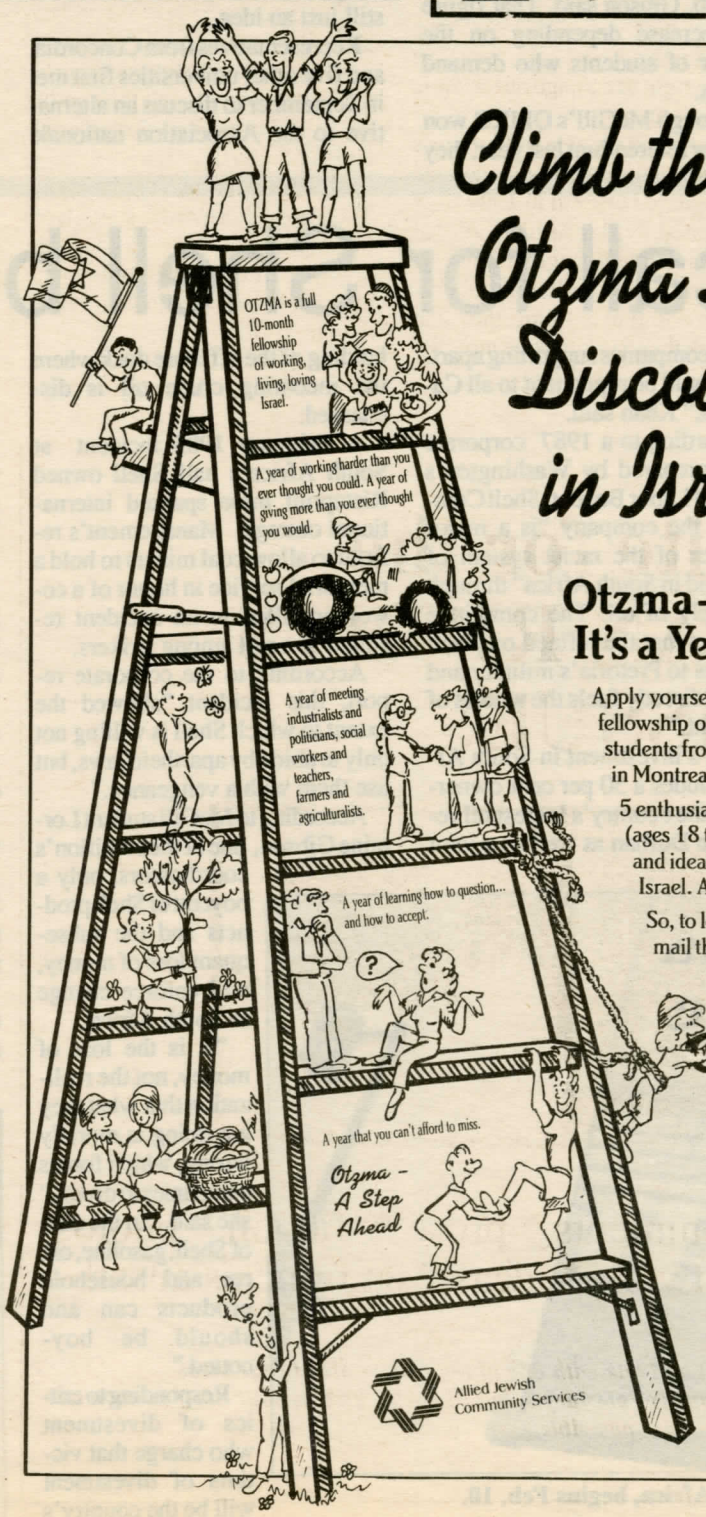

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Nationalist movement helped

'Franco-Ontarians making inroads'

by Mike Orsini

Franco-Ontarians have the Quebec nationalist movement to thank for their strengthened position on the Ontario political stage, Laurentian University professor Christianne Rabier told a group of Concordia students yesterday.

But according to Rabier, Franco-Ontarians felt abandonded during the 1970s because the movement rejected francophones from outside Quebec.

"Don't tell Franco-Ontarians they're Quebecois, they would take it as an insult," Rabier said.

"Francophones outside Quebec (also) refuse the comparison to anglophones in Quebec, because they say the only common denominator we share is our minority position," she said.

Rabier said Quebec's minority anglophone population are in a dominant position, unlike the repressed Franco-Ontarians who make up 5.5 per cent of the province's population. "We are in dominated position with no political or economic power," she said.

Rabier said many Franco-Ontarians are undereducated, pointing to a 1981 study which said "43 per cent of Franco-Ontarians are illiterate."

"Thirty-one per cent of Franco-Ontarians spend less than eight years in school," she said.

She also cited legislation such as Bill 17, passed in 1912 and later repealed in 1927, which prohibited French education after Grade one.

"This was a deliberate attempt to assimilate francophones," she said.

While she concedes the task is far from over, Rabier said the upsurge of Quebec nationalism has set off political tremors in francophone Ontario that finally began to yield positive results.

In 1969, amid a flurry of nationalist protest in Quebec, the Ontario government awarded Franco-Ontarians their first French high school.

"They (the government) were using us an example for Quebec to show how to properly treat minorities," she said. "(During the last four years), the Liberal government gave us everything because they wanted to ensure the francophone vote," she said.

In 1985, the newly-elected Liberal government led by Premier David Peterson passed Bill 8, which guaranteed provincial government services in French. A year later, the Liberals passed Bill 75, giving Franco-Ontarians the right to elect French school trustees.

"This gave us quasi-autonomy over education," she said. "We then had the right to manage our schools like we wanted to."

Rabier said the fate of Ontario's first unilingual community college — scheduled to open in 1990 — is threatened by the Association for the Protection of English Canada.

"There is a small minority of anglos doing everything they can to block these progressive moves," she said. "It's a racist movement."

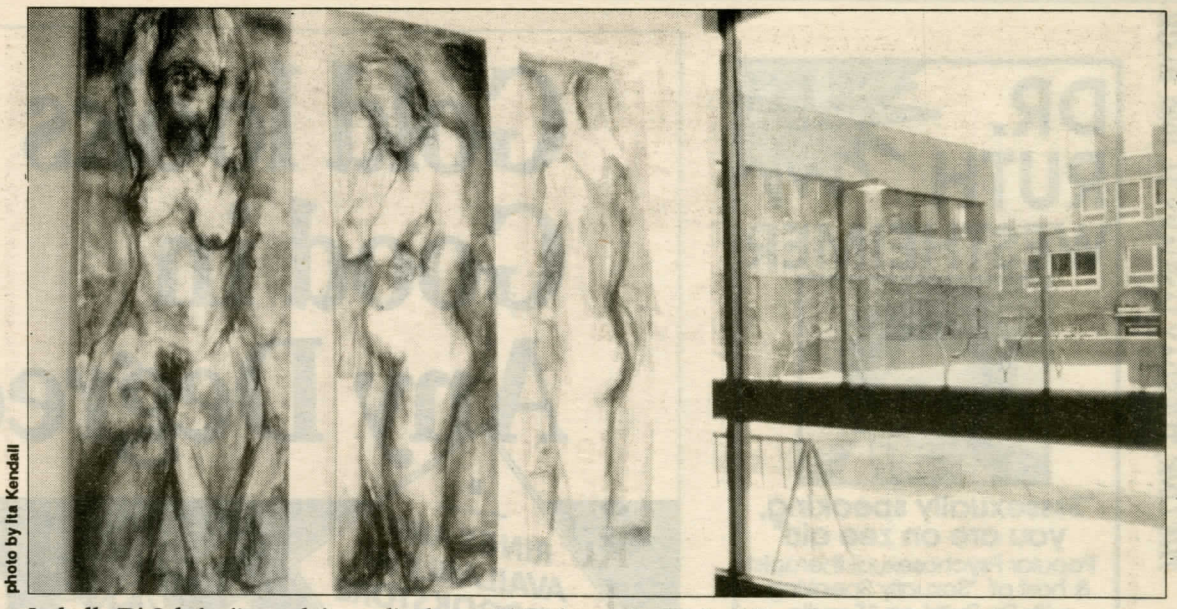


photo by Ita Kendall

Isabelle Di Sclafani's work is on display until Friday at the VA building. See story, page 10.

Study reveals...

Women hurt more by smoke

SASKATOON (CUP) — Women may be more susceptible than men to the adverse effects of smoking, a University of Saskatchewan study reveals.

Even though the women only smoked about half as much, the study which involved 273 men and 103 women, found similar lung problems in both sexes.

"These pulmonary problems may be biological mechanisms by which women develop lung cancer earlier than men even though they smoke less," said project co-ordinator Dr. Helen McDuffie.

McDuffie has two explanations. The first is hormonal: some types of lung tumors grow faster in the presence of estrogen. And women have more estrogen in their bodies than men do.

The second is mechanical. Women are, on average physically smaller than men — and have fewer cells in their lungs.

McDuffie, of the Centre for Agricultural Medicine at the U of Saskatchewan, said the study confirmed the results of an earlier mailed questionnaire which found that women developed primary lung cancer earlier than men even if women smoked less.

But Dr. Don Wigle of the laboratory Centre for Disease Control,a department of Health and Welfare Canada , remains skeptical of the project's findings.

"It's only in the last few years that women have smoked long enough to even begin doiong such a comparison."

Women, he said, didn't really take up smoking until the Second World War and its effects were not seen until the mid-1960's. The incidence of lung cancer in women has since skyrocketed.

Both Wigle and McDuffie agree that lung cancer among women is increasing at an alarming rate.

Ontario students slam government

TORONTO (CUP) — The Ontario Federation of Students is slamming what it calls the Ontario government's attempts to solve the underfunding crisis on the backs of students.

The OFS, a provincial lobby group formed in 1972, made the charge in a tuition fees study released two weeks ago. The report states increased tuition fees not only make university less accessible to students of average and low-income background, but also shift the responsibility of underfunding from the provincial government to students and their families.

OFS maintains increases in tuition fees have paralleled or exceeded inflation every year for the past decade. Meanwhile, increases in provincial operating grants have generally been below the rate of inflation.

But Helena Moncrieff, an official in the Ontario ministry, said tuition fees are now tied directly to operating grants.

"We're not able to allow tuition increases to go any higher than the province's transfer to the university. This year the province increased funding 7.5 per cent."

Dan Lang , the University of Toronto's chief planner, agreed the two have been rising in tandem for a long time. He said the real problem lies with the govenrment's "deliberately imprecise" policy objectives.

"The government has confounded the issues of accessibility and quality of education so much it's hard to tell what they want and if the grants are adequate funding."

Lang also said if tuition fees are ahead of inflation it's not necessarily bad, since the cost of running a university is not related to inflation. In fact he said, the cost of running a university usually runs about double the consumer price index (CPI) .

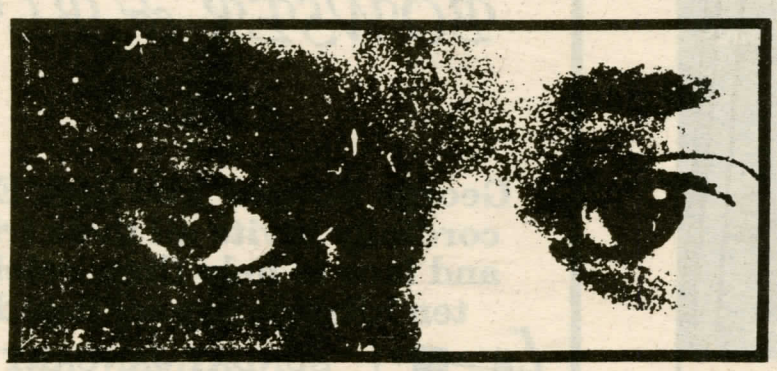
Duncan Ivison, a researcher with the OFS, said Lang's argument ignores the real effect of increased tuition fees on students.

"A significant portion of university costs accelerate at a higher price than the CPI. However, student summer wages and the average family income is linked more closely to CPI. Who should be making up the difference? The government or the students?"

The study shows that over the past ten years the participation rate in Quebec universities , where tuition has been frozen since 1969 has gone up 60 per cent. Meanwhile, in Ontario, the rate went up only 9.1 per cent. The national increase over the same period was 22.6 per cent.

Lang dismissed the figures, saying "there is no firm statistical evidence" for the OFS' claims that rising tuition is responsible for the poor showing.

Write for the HUMAN RIGHTS ISSUE!



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Come to the Link (H-649) and talk with one of the editors about your ideas. The absolute deadline for submissions is February 1, but PLEASE give us your Stuff as soon as posssible.

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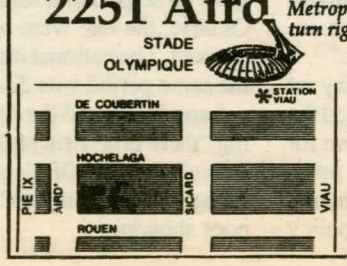

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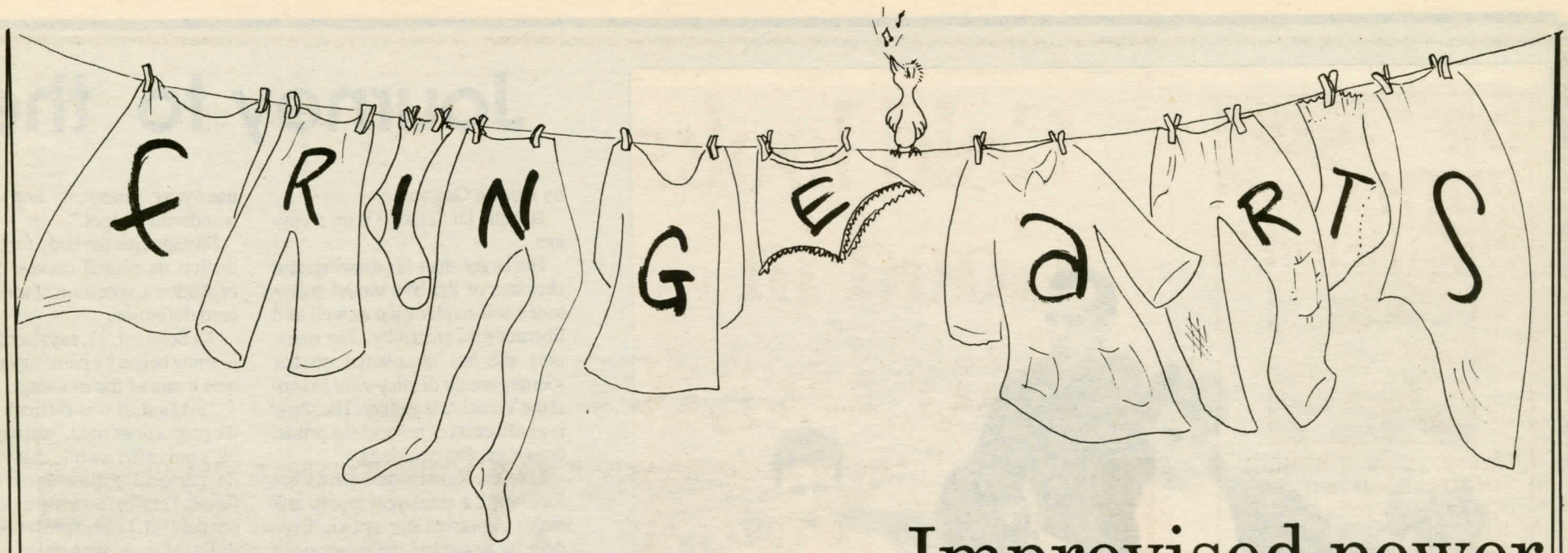

Improvised power

photo by Edward Davey

Rene Lussier and Chris Cutler playing together at Foufounes.

by Patrick Hamilton

The one-night-only power trio of Chris Cutler, Jean Derome and Rene Lussier was received enthusiastically by the packed house at Foufounes last Thursday night. They cooked up an exciting session of improvisation that confirmed their mastery in the realm of 'musique actuelle'.

Cutler, the British socially-conscious drummer of Art Bears fame, was in Montreal for 10 days recording with Andre Duschene's *Quatre Guitaristes de l'Apocalypso Bar*. Derome and Lussier are two Montreal veterans of the marginal musique actuelle scene, diddling respectively saxes (and gizmos) and guitar.

The "totally improvised on the spot" event, as Derome described it, was performed in two sets. The first was only somewhat successful. The trio weaved an amalgam of free form jazz rock riffs with fun pokes at many western music styles — from country to cheesy AM tunes. However, the improvisation sometimes lacked direction as twangy grooves would rise in unison to just drop... escaping through the back door perhaps.

The second set, on the other hand, was much more coherent. By now well warmed up, Cutler, Derome and Lussier enjoyed themselves, throwing each other accomplice riffs with ease and energy. By the second encore, the trio gave in to an audience thirsty for a dramatic showing-off.

After the show Derome said that, overall, he was delighted with the crowd. "There is a positive current right now for this type of music," he added.

Indeed, Cutler's cult status was no little attraction that night. The ever-increasing popularity of the Annual Musique Actuelle Festival in Victoriaville also attests to Derome's theory.

This "positive current" will have a healthy month ahead. Derome and Lussier, who have recorded two albums together under the name *Les Granules*, will be showing off their musical acrobatics at Maison de la Culture Petite Patrie (at Delorimier & St. Zotique) on February 18. As well they will be performing with Fred Frith's new band, *Keep the Dog* in New York City in February.

Poodles closed...

A doggone shame

by Laurel Stevens

The Main won't be quite the same without Poodles.

With the coming of the new year, the small alternative club on St. Laurent closed its doors for the last time — officially on January 1 and unofficially at a private party for regulars a week later.

No more weaving down those seemingly endless stairs at 3am, after countless beers, shots, and frenzied Dionysian dancing....

Though it had only a capacity of 140, Poodles catered to an eclectic mix of tastes. The only thing you could be sure of not hearing at Poodles was Top 40 music.

During the two years it was open, Poodles presented shows ranging from performances by bands such as *Weather Permitting* and *Jerry Jerry* to cabaret shows (country music, transvestite drag shows — you name it).

The decor, which was revamped four times, was always unique and kind of kooky. My personal favourite artifact from the last decor was that big flower made of Cheerios, and I hope someone held on to it after the closing.

Said part-owner Christian Allegre, "You could expect almost anything by way of entertainment and decor, but it had to fit the Poodles view of life."

Poodles was the result of a collaboration between four friends: Christian Allegre, Paul Raymer, Marek Friedl, and Gabrielle Racine. All had previously worked together on other projects, [including the original Beat club].

They had a notion of what an alternative club should offer, and the creation of Poodles in 1987 was the manifestation of this dream.

"Poodles was essentially a labour of love for us," said Allegre. "So, we didn't always approach it from a proper business and commercial perspective."

The closing became inevitable when the rent for the small club was raised. "Considering our small capacity, the raise in rent meant that the club was no longer commercially viable," said Allegre.

"It's a real shame to see Poodles close down," said customer Monique Desnoyers. "It was one of too few bars to present an alternative to the mainstream clubs. For only a few bucks you could see some really good shows. The owners were willing to experiment with entertainment, and with the decor change every six months or so, they gave work to local artists as well. I guess Poodles regulars will turn to Foufounes now."

Allegre says that the four partners in Poodles will remain a team. They have no immediate plans for another venture, but there is a possibility that they will announce plans for a new project in the spring. Possibilities include a "flying club" such as is popular in London, where the club opens once a month or so, always in different locations that are announced beforehand. "Sort of like planning a big party," says Allegre.

Well, the doors are closed at 3699 St. Laurent and the non-mainstream types have lost another hangout, but there is hope in the future for another equally interesting venture from this innovative team.

The *Swinging Relatives* relaxing before their show Saturday.

Relatives Swing Foufounes

by rude ras & 'lena b

One of Montreal's top ska/reggae bands, *The Swinging Relatives*, performed at Les Foufounes Electriques last Saturday to an enthusiastic audience.

Neil Guilding, the Relatives' percussionist said "it was a good show, it came together very nicely."

This was their first show with new keyboard player, Patrice, who proved himself a competent and exciting addition to the band. Neil commented that this change is "a beginning of something new and better. The audience was checking it out and gradually got into it."

They got into it so much that the dance floor was packed and they called the band back for an encore. However, an enforced time limit kept them from staying past midnight.

The one drawback to the show was that the sound wasn't mixed appropriately for their style of music.

All six members contribute differently to the band's stage personality and they are all excellent in their own right. The band is composed of Brent cavorting at the front of the stage on guitar and lead vocals, Jason on sax and keyboards, Patrice on keyboards, Steve "the heartbeat" on drums, Bruno on bass, and Neil on percussions and back-up vocals.

If you've been following the group, you will have noticed a slow change in their musical styles. They have become a predominantly reggae band, as opposed to predominantly ska. Meanwhile, they still find the chance to throw in a few calypso tunes too.

"It started gradually with the new songs. To me, it came out of a natural progression, being that reggae comes from ska," said Neil — who has been with the band for two of it's three years. "I like it, I love it. We're groovin' reggae-style."

The Swinging Relatives plan to release an independent four-song EP by late spring or early summer. Originally, they had intended to start recording last summer. Due to 'financial problems', that ever-present plague for indie bands, the project was delayed.

Neil said that the album is "overdue... It's about time the Relatives had some vinyl." He was reluctant to tell us much about the content but he added that "it should sound real nice."

This album will be a well-earned achievement for the band. They have been through a few stages of growth now and expect more as they become tighter and better.

The Relatives have been confirmed for the Canadian Association for the Advancement of People (CAAP) *Culture III* benefit that will take place in the Hall building cafeteria on Feb 11th.

Where are the fans?

by Vincent Dow

Montreal's electric jazz quintet, *The Beards*, took the stage at Reggie's pub last Saturday night, but very few braved the cold to go and enjoy their original, modern sound.

If it wasn't the cold, it was the lack of promotion. Every poster advertising the show was in the Hall building, where Reggie's is located.

Formed in 1984 as *The Jazz Beards*, they've since dropped the Jazz from their name and become a popular fixture in the Montreal music scene. They have played The Jazz Festival every July since the band's conception.

Of the five very competent players in the band, saxophonist Remi Bolduc is the star. Bolduc, switching between alto, soprano and tenor horns, drives the band like a Zamboni. His sound is cool, far off and lonely.

Alan Baculis, on the Fender bass, gets a good deal of solo time in as well. His style, high on the fret board, produces an unusual but pleasant, thudding sound which meshes beautifully with the percussion work of Thom Gossage.

David Gossage, Thom's brother, plays alongside Bolduc on flute and guitar. He also plays a hi-tech windsynth (WX7), and slide guitar. Though the WX7 is a neat-looking instrument, it's hard to figure out it's contribution to The Beards' unique sound. The slide he plays on the track *Beer Hunter*, however, is bodacious; I mean coyote-like.

At the end of the second set, keyboard player Joshua Lebofsky leaves his rack to do a Miles Davies-like vocal instrumentation. Lebofsky's range is amazing on this track, and it's a nice, unexpected surprise.

So why is the host city of the greatest jazz festival so apathetic to this music? I guess I'll just have to push these local acts harder...

In the last five years or so, The Beards have worked hard. Between highlighting Jazz Festivals and producing a 32 track demo, they've managed to play all original compositions — written by D. Gossage and Baculis.

The Beards will be performing at Reggie's again this Friday (January 27) at 8pm. For $3 cover, and $6 a pitcher, it's hard to go wrong with a mature jazz band. Bring a date, bring your parents, the kid you're babysitting or whatever. Just don't blow it clear off...

Journey to the re

by Louise Gagnon

Isabelle Di Sclafani is on a voyage.

Her larger-than-life drawings and sketches of the live model represent a self-exploration as well as a liberation of creativity. The treasures she has discovered on her journey are on display until Friday at the Visual Arts gallery. The show is a collection of her various prints, drawings, and paintings.

Like the Renaissance artists before her, the third-year studio arts major expresses her artistic freedom by distorting the dimensions of the human figure.

"I find the figure a beautiful way to discover what I can do artistically," she says. "It's a wonderful outlet for your emotions. You can use your emotions and create wonderful images."

She admires the body for its aesthetics: its natural curves, casting of shadows, spectrum of tones, and hard definition.

Di Sclafani, 21, says her artistic journey began by painting until the wee hours of the morning.

"At first, it was difficult to get the proportions right," she explains. "It's only after awhile that you can do personal explorations of the figure. I realize now my hard work has paid off. I can express myself in different ways through the figure."

"I can express myself better through the female. I feel more satisfied doing a female, giving her a strong image, than in doing a male figure," she says. "I can put myself into her figure."

Her work is a personal statement that also rejects the politicization of art.

"I'm not a political person," she states. "I can't be as creative if I'm thinking about a political message, if I'm wondering 'How am I supposed to make this political?'"

She stresses that a knowledge of art history is de rigueur for the beginning craftsperson. However, she believes artistic views to be more instinctive than learned.

"Everyone has an opinion when it comes to art. Children even have incredible opinions about it. They aren't inhibited in what they say, and they haven't been influenced by what art historians have said."

Her conviction in freedom is consistent with her view that artists should not be pigeon-holed. Freedom equals change equals progression, she says. "You're always in a stage of development. You can never say 'I'm that kind of artist.'"

Her own progression has led her to travel so as to continue generating ideas. Some of the works in the Louvre and the Musee d'Orsay are sources of inspiration, as well as potential influences that may appear in her own projects.

Her immediate stimuli, ranging from glossy ads to homemade tapestries, and the more mundane ele-

New Generation — *The Beards* play contemporary electric jazz at Reggie's (Hall bldg, 7th floor, 848-7430) Friday, Jan. 27. $3.

Live — *Too Many Cooks* at Cafe Campus (3315 Queen Mary, 735-1259) on Wednesday, Jan. 25. FREE.

The Studleys — *Rockin' Tom and the Furious Five* "with some other band" at Le Tycoon (96 Sherbrooke W.) on Thursday, Jan. 26, 10pm. $2

Political visuals — *...On Britain's Doorstep* is Stephen Shortt's photographic comment on the situation in Northern Ireland. At Dazibao (4060 St. Laurent, #104, 845-0063) until January 29.

Haitian painting — seventeen artists works on exhibit in the Salle Wilfred-Pelletier (Place des Arts, 285-4273) until February 5.

Meilleurs vidéos — de chez Prim Vidéo. *Survol N°2* à La Galerie des Foufounes (97 Ste-Catherine Est, 845-5484), mardi le 24 janvier à 20h. $2

Con U student — *Maria Jankovics* exhibits her paintings at Complex Guy Favreau (Metro level, 276-8116) until January 30.

eal world

ments of her surroundings, are the essence of her personal expression.

Capturing the force and energy in a model's momentary pose, Di Sclafani's creative freedom, ironically, is embodied in grasping the physical tensions of the clenched fist or the figure balancing on one foot.

The gratifying transition from studying science to art marked her ability to "begin living" she quips. Incorporating aspects of every day living into her art has demonstrated to Di Sclafani that her studies and the "real world" don't have to be independent of each other.

"You can fit your life into your art, and your art into your life," she explains.

Meanwhile, Di Sclafani is continuing her soul-searching. "I'm still finding myself," she says, "trying to find what kind of person I am."

Di Sclafani's work can be seen at the gallery in the VA building (1395 Boul. René Lévesque) until Friday.

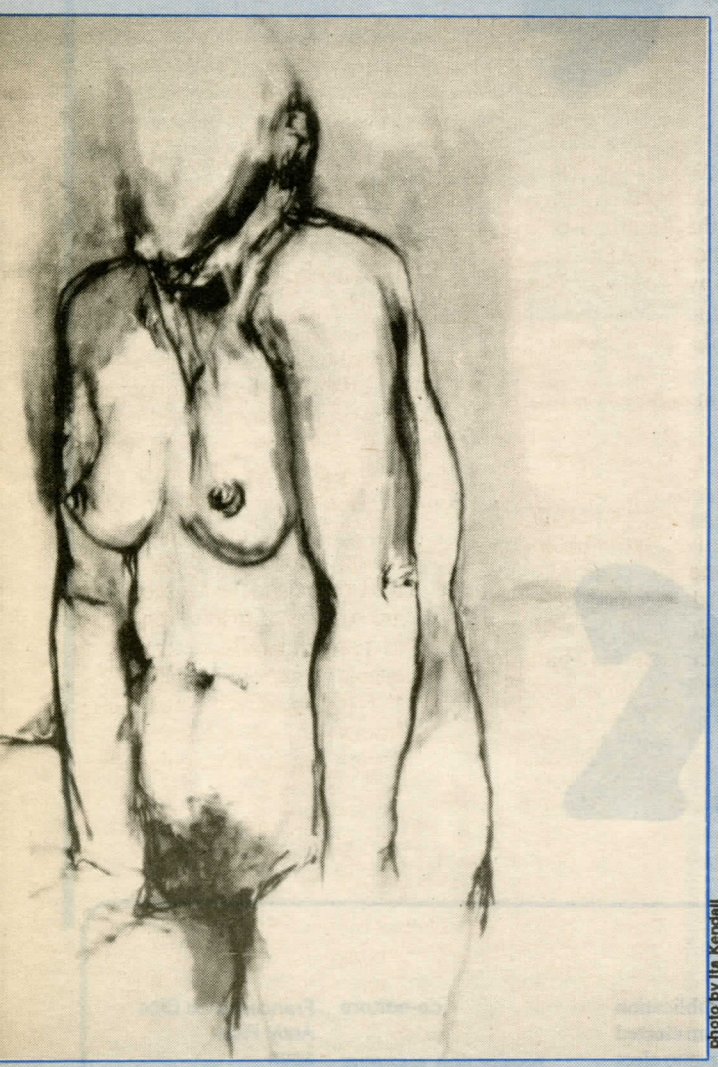

photo by Ita Kendall

dy of Female Model **by Concordia student Isabelle Di Sclafani.**

Robert's downstairs — recent sculpture of *Robert Bowers* at the Concordia Art Gallery (Hall building, 2nd floor, 848-4750) until February 18.

~~*VA Gallery* — the work of *Liliana Cané* and *Isabelle Di Scafani* on exhibit (1395 Rene Levesque Blvd W) until January 27.~~

Marie Laberge, auteure et metteure en scene d'*Aurelie, ma soeur.*

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Les saisons du coeur

par Élie Castiel

Sans aucun doute, *Aurélie, ma soeur* sera l'un des évènements majeurs de la saison théâtrale. Rares sont les fois où les mots ont touché de si près le coeur des spectateurs. Et pour la simple raison que la plume de Marie Laberge secoue nos cordes les plus sensibles et éveillent en nous ce sentiment qu'on appelle "émotion".

Cinq nuits en trois ans. Le temps de retrouver Aurélie et sa fille de coeur, surnommée *la chatte*. Cinq rencontres au cours desquelles les coeurs vont se vider et des vérités se dévoiler.

La mère biologique de la *chatte* (authentique et sensible Guylaine Tremblay) a quitté le pays pour s'installer en Italie, là où elle pourra s'adonner à la sculpture et oublier quelques plaies.

Pendant toutes ces années d'exil forcé, Aurélie, sa soeur, sera la confidante de *la chatte*. Deux femmes qui ont choisi de vivre dans la franchise et la sincérité, envers et contre tout.

Peu à peu, les souvenirs vont ouvrir d'anciennes blessures, mais par la même occasion, les raccomoder. *La chatte* aime un homme d'un amour passionné. Un homme qui la quittera par lâcheté. Alors, pour oublier, elle voudra retrouver sa mère en Italie, découvrir la femme qu'elle n'a jamais connue. Comme une sorte d'exorcisme perpétré sur soi. C'est d'ailleurs là que tout va s'assumer et s'éclaircir.

Loin de l'intellectualisme exacerbé qui frappe très souvent la dramaturgie contemporaine, Marie Laberge a le don, rare de nos jours, pour l'écriture naturaliste.

Et les personnages qu'elle invente sont en chair et en os, étonnamment vivants. Des êtres confrontés à eux-mêmes, à leur destin. Ils agissent par instinct, comme dans la vie de tous les jours.

Aurélie, c'est Denise Gagnon. Elle appartient à cette race pure de comédiens qui n'ont nul besoin de masques pour exprimer les sentiments les plus forts, les sensations les plus intérieures. Totalement ancrée dans la peau de son personnage, elle invite les spectateurs à l'écouter leur parler.

Une pièce d'une forte densité dramatique qui parle de ces perceptions presque oubliées et qui s'appellent l'honnêteté, la conscience, l'amour et surtout ... la foi.

Aurélie, ma soeur de Marie Laberge, au Café de la Place (Place des Arts), du mardi au samedi à 20h00, jusqu'au 4 mars.

Denise Gagnon et Guylaine Tremblay dans *Aurelie, ma soeur.*

ENJOY

Link

Concordia University
Montreal, Quebec

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the Link

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The world of minimalist composers:

It started from nothing...

Steve Reich, a New York minimalist composer, will be performing next Friday at Place des Arts. The Link spoke with him last week about his new record, his inspirations and his music.

by Dan Ahmad

In August of 1952, American composer and godfather of avant-garde music, John Cage, gave a performance of his work *4'33"* in which he sits at the piano and doesn't play anything for four minutes and thirty-three seconds.

In the early sixties, La Monte Young was writing and performing pieces that were slow, sparse and implied a naive approach to music; his composition *1960 #7* contained only the notes B and F sharp. That same year, he performed a piece that consisted of turning loose a jar of butterflies, explaining "they made a sound, however inaudible".

In 1965, Steve Reich wrote a piece with a voice repeating a phrase over and over on two separate tape players. Slowly one of the tapes was sped up so that a sort of echo or 'phasing' happened. Philip Glass hopped aboard the minimalist school of composition with his *Music in Similar Motion* in 1969.

After two decades minimalist music seems to be bridging the gap between the academic elitist avant-garde and popular music. With the philosophy that 'less is more', this music is establishing — as its principal qualities — a steady pulse, a tonal centre, repetition, and a streamlined rhythmic precision.

When Steve Reich was a young boy, he would travel from coast to coast by train so that he could see both of his divorced parents.

"The years I did this was 1939 to 1942 and I've often thought as I got older, how fortunate (I was) to be riding New York-Chicago-Los Angeles. Because, had I been in Holland or France or elsewhere in Europe, as a Jew I would have been on a different train and I wouldn't be talking to you."

Recently, Reich travelled the route he used to take as a child to make recordings of the nanny who accompanied him on these trips, the old black porter who worked on the line, and holocaust survivors.

"These are voices that I chose for their stories and melodious voice. I came home with all this tape and I edited it down to about 45 or 50 sentences, phrases and words," he explained.

The final result, Diff*erent Trains*, will appear on his new album and it will make its premiere as a theatre piece in Stuttgart, Paris, London and New York in 1991.

"Every time a woman speaks, the viola plays exactly what she says, and every time a man speaks, the cello plays exactly what he says. All of the music comes out of that speech melody. That's the rule of the piece. There are train whistles, you hear fiddles playing with the train, and they harmonize with the whistles. What the piece points to, for me, is music theatre — but not opera.... I think opera is a marvelous antique, but I can't imagine anyone writing one today."

Reich's compositions do fall into the same genre with the likes of Glass — most famous for his opera, Einstein on the Beach. In fact, the two used to be good friends and, at one point, they co-owned a moving company. Now, they are rivals and don't get along.

> After two decades minimalist music seems to be bridging the gap between the academic elitist avant-garde and popular music.

The most obvious examples of the similarities in their music are the use of repetitious patterns and the influences of various cultural traditions. Like Reich, Glass has studied Eastern music, most notably with Ravi Shankar.

"There are some musical things that are obvious," says Reich about the distinct differences between the two. "Phil likes to work with arpeggios, seems to the exclusion of everything else. I don't really use arpeggios at all. I work pretty much with acoustic instruments. I don't tend to use as many synthesizers as Glass does in his ensemble."

While playing with a jazz band on weekends, Reich graduated with honours in philosophy from Cornell University in 1957. He then studied composition for a year and went on to study at the Juillard School of Music, receiving his MA in music from Mills College in 1963.

He went on to learn African drumming at the University of Ghana and later studied Gamelan, the majestic tuned percussion music of Indonesia, with Balinese teachers in the US. As if that weren't enough, he studied the traditional forms of cantillation (chanting) of the Hebrew scriptures in Jerusalem and New York in 1976 and 1977.

He has made a long journey away from his philosophy studies but nevertheless his days at Cornell seem to permeate the composer's current output.

"I studied David Wittgenstein in particular and I had a great respect for him but I don't spend any time reading it now. Wittgenstein did studies on ordinary language. A very careful study of a very simple thing. I like this attitude. Some people speak philosophy with words you can't understand. Wittgenstein writes very simply. You know what he's saying and you keep reading because there's a lot to think about in his very straightforward simple writing, and I like that attitude."

When Reich started composing in the mid-sixties, he created his own ensemble, because it was difficult to get other ones to play his music. He was commissioned by large orchestras in the early eighties, but now he is going back again to his own smaller ensembles.

"It was kind of a relief," he said. "It was so easy to work with my own people again. I knew everything would be done just great. There would be no questions at rehearsal time, or people sitting at the back of the string section who hated what I did and all that crap. It was, ahh!, like coming back home after a difficult day."

Friday's Place des Arts programme will span Reich's works from 1971 to 1987 — including *Clapping Music*, a five minute piece for clapping hands. Guest guitarist, David Tanenbaum, will play electric guitar in the recent piece, *Electric Counterpart*. The latter piece will appear on Reich's new release, expected in mid-February on the Nonesuch label. On the other side, you will find *Different Trains*.

Steve Reich

Flicks from Oz

by Karen Lajoie

Gallipoli. My Brilliant Career. Mad Max. Picnic at Hanging Rock. These are the films of the new Australian cinema, part of the Loyola Film Series being offered every Wednesday night at the F.C. Smith Auditorium.

Communication Studies professor Marc Gervais offers the course that goes with the series.

"The Australians burst upon the world scene with extraordinary vitality, power and beauty," Gervais says. "They brought back to world screens something almost unseen since the glory days of Hollywood 30 or 40 years ago — a contemporary form of exuberance, of discovery of one's own country, history, and culture, in a spirit of love of the land and of its people."

The films of the 1975-85 era have the bold edge of craftsmen firmly in control of their art. Many directors have developed an international reputation, several making successful films in the U.S. (*Roxanne, Mrs. Soffel, Witness, Crimes of the Heart*). Names like Gillian Armstrong and Peter Weir are in demand for mainstream Hollywood pictures. Most directors continue to reside and work in Australia, commuting for special projects.

The actors have sweep and authority on screen, full of confidence and ability, making the most of their proving ground. Before *Lethal Weapon*, there was *Gallipoli* for Mel Gibson. *Cocktail*'s Bryan Brown first appeared in *Breaker Morant*. Both films are part of the Loyola showings.

A perennial Cannes Festival attendee, Gervais remembers well seeing *Sunday Too Far Away* in 1975. He says it was the film that first signalled to the world Australia's existence as a cinematic force.

Australia is a mirror to Canada — a massive country with a tiny population. While we have managed to produce but a handful of top quality English films, the Australians could fill this course twice, easily. Gervais' biggest obstacle in creating the series was the lack of access to some classic, artsy pictures that weren't available in Canada.

But the line-up as is will still draw crowds. Over a period of 17 years, more than 300,000 people have graced the auditorium. Eighteen courses, reflecting genres, directors, and countries, rotate through at the rate of two per year.

A full schedule of films and times is available Wednesday nights at the F.C.Smith Auditorium.

This week: The Devil's Playground (1976) at 7pm and Tender Mercies (1983) at 9pm.

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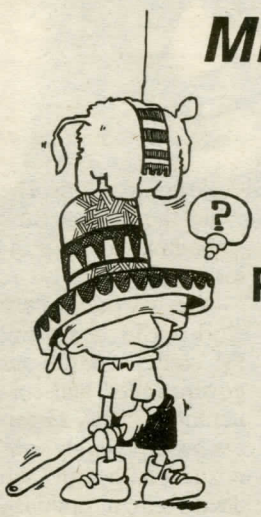

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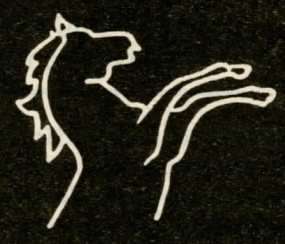

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Taylor Jane Green

Taking poetry off the page

by Phil Moscovitch

Taylor Jane Green hands me a massive envelope. Promo material I figure. On the phone she'd told me "Don't worry, there's plenty to plug."

Green leaves to get drinks. The envelope's full of articles: environment, literature, native people. I scan the room, looking at the walls. Over in one corner, a Jesus calendar. On the windowsill, a plug-in light-up Madonna. Behind the desk, more Christ and Mary artwork.

Green is a poet whose readings are unique performances. Wearing her trademark eight earrings and working from memory, she speaks slowly and deliberately, looks directly at the members of her audience, and signals the ends of her pieces with the quiet ringing of a string of bells. It all sounds kind of loopy, but it works. She's original, and unsettling. My mother doesn't like her.

So on my way to Green's NDG home, I had wondered about what I would find there, but had never imagined the religious paraphernalia. Green walks in with my drink and a disclaimer:

"Contrary to all appearances, I am not a Catholic." No explanation. I look around again, and this time notice the other posters: Bob Dylan, Woody Guthrie, miscellaneous handwritten quotes taped to the walls.

The first problem you encounter with Green, is how to define her, approach her. Her own response is, "Bottom line, I think of myself as a writer and speaker, whether I'm speaking through chant, or song, or spoken word." More specifically, "I've come to accept the label 'performance poet' although it feels very limiting."

After writing for 12 years, and performing for the last five, Green, 31, has recently made her debut on a compilation cassette out of Ottawa called *Free Yourself, Free Us All*, available at Dutchy's. Her piece, "Donuts," is a quietly haunting work that leads off the tape.

While the cassette is Green's first recorded outing, she has been fairly visible through her performances around the city in recent months, mostly at the Yellow Door and at Black Rock. (Her next appearance is March 9 at the Yellow Door.)

Originally from the States, "Missouri and Virginia mainly," Green lived in Toronto for 15 years before coming to Montreal in 1985. She had worked in Toronto, living "at the poverty level" for years.

I'd been working in Toronto doing my thing, and then I decided to give more time to the writing," she says. "I love Montreal, and I wanted to focus full-time on the writing. So I'm acting as a housekeeper for my mother and grandfather."

A part-time student at Concordia, Green is back at school after a five year hiatus, finishing up her degree in philosophy and religious studies. Her early writing was rooted in her work at school.

"At first I just wrote about the nature of life, and life itself and then I found out about Laurie Anderson...and that was the first time I'd heard somebody take poetry off the page, and take it out of just self and the nature of life, and bring it to very personal and political terms," she says. "I used to go to poetry readings and when I read things off the page I found poetry readings so stuffy and stilted and boring."

Green writes more with performance than publication in mind. As a result, it doesn't always read easily. Each piece averages 7 to 10 minutes in performance. On the page, the character that Green brings to her work is lost, and the written work occasionally suffers for it.

While we speak, Green's walkman whirs next to my tape deck — taping me as I tape her. It's more than just a hedge against misquotes. "I love conversation," she says. Green is on an audio trip these days, admitting that she's not really a reader. In addition to her own writing, she has been compiling a series of tapes she calls "Holy Cows," consisting of excerpts of various broadcasts and tapes. If she was a musician, she'd probably be into sampling.

I listen to one of the "Holy Cows": Vietnam vet turned peace activist Brian Wilson, radical priest Matthew Fox, horror stories of nuclear mismanagement, and a cappella group, Sweet Honey on the Rocks, all rub shoulders. It's an impressionistic pastiche of politics and spirituality, some of which is cool, some of which turns me off.

Green's writing, after leaving its early "personal" stage, has become more concerned with politics. While her messages are strong, the poems are not polemics. Before writing a piece, Green thoroughly researches her facts.

She will footnote poems that are planned for publication. Her research of late has been largely concerned with "the planetary slave plantation" and "the level of radioactivity in North America and in the world's food and water."

The possibility of becoming more political opened up due to two events: she heard Laurie Anderson mix poetry and current events, and took part in a workshop on pornography. "I just couldn't believe that this kind of social disease stuff was happening and very few people really knew about it — so that's what got me going. Suddenly the writer was connected to the cause."

Listening to Green speak, I realize that there is no distinction between her personality relative to performance, and to daily living. I hardly ask any questions. The slightest comment starts her up, and the answers flow smoothly, carefully intoned, rhythmically.

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and the buddha is still on the roof

compartmentalized information

like the hidden selves within
the enforcer and the wimp
the loudmouth and the shy one
the rapist and the apathetic self

question of balance

first!
you must rip yourself
away from the tv
fear of resisting
fear of breaking the law
being against the law
is nine tenths of the crime
for instance, in a social situation
do you find it hard to say no?

For a writer whose work is so involved with the sordid side of our governments' and corporations' acts, Green seems surprisingly optimistic. Although she denies being an optimist, she says "I don't really think the point is how bad things are. I think the point is how we respond to how bad things are." Later she adds, "I feel like I'm a part of evolution if I'm slowly but surely, gently, transforming this or that about myself, and that gives me hope about the evolution of humankind."

Most of us acknowledge grimly that the planet is in bad shape. Green realizes the seriousness of our various crises. (She excuses herself saying "my way of not killing trees for my cold" as she spits into a small bowl by her desk). She also sees our age as offering great opportunity.

"I think that this wonderful panoramic technicolor movie we have going on, this planetary movie, is a revolutionary educational tool for the individual," she reasons. "For the first time, we can truly connect the dots. We can make all the connections; there are no more fuzzy areas...So it's a tremendous opportunity to see clearly what works and what doesn't work, whether you're looking at it ecologically, economically, sexually, or racially."

The talk of evolution and transformation is common to Green these days. Her latest interest is in "doing a lot of writing on solitude and personal transformation, and connecting that with personal consciousness."

It tends to sound pretty New Age-ish, and yes, for a time while I was at her place there was a tape of wave sounds on, but somehow the tag doesn't quite fit. Green is too interested in discovering "what love and truth are" to blindly believe any doctrine or defend any practice.

Her mission is not only to inform, but to help channel the information into action. "What I'm trying to do in my work is to encourage courage. The courage of consciousness to say 'ok, it's one thing to know about this information, but why do we want to know about it? Then what? So what?'"

Green wears many hats — poet, performer, environmentalist, seeker — but the only one that fits properly is individualist. "Even though it would appear that we're in for a rough party on the planet, if I've got my own streamer, my own balloons, then it makes me feel like there's a meaning, you know?"

photo by Phil Moscovitch

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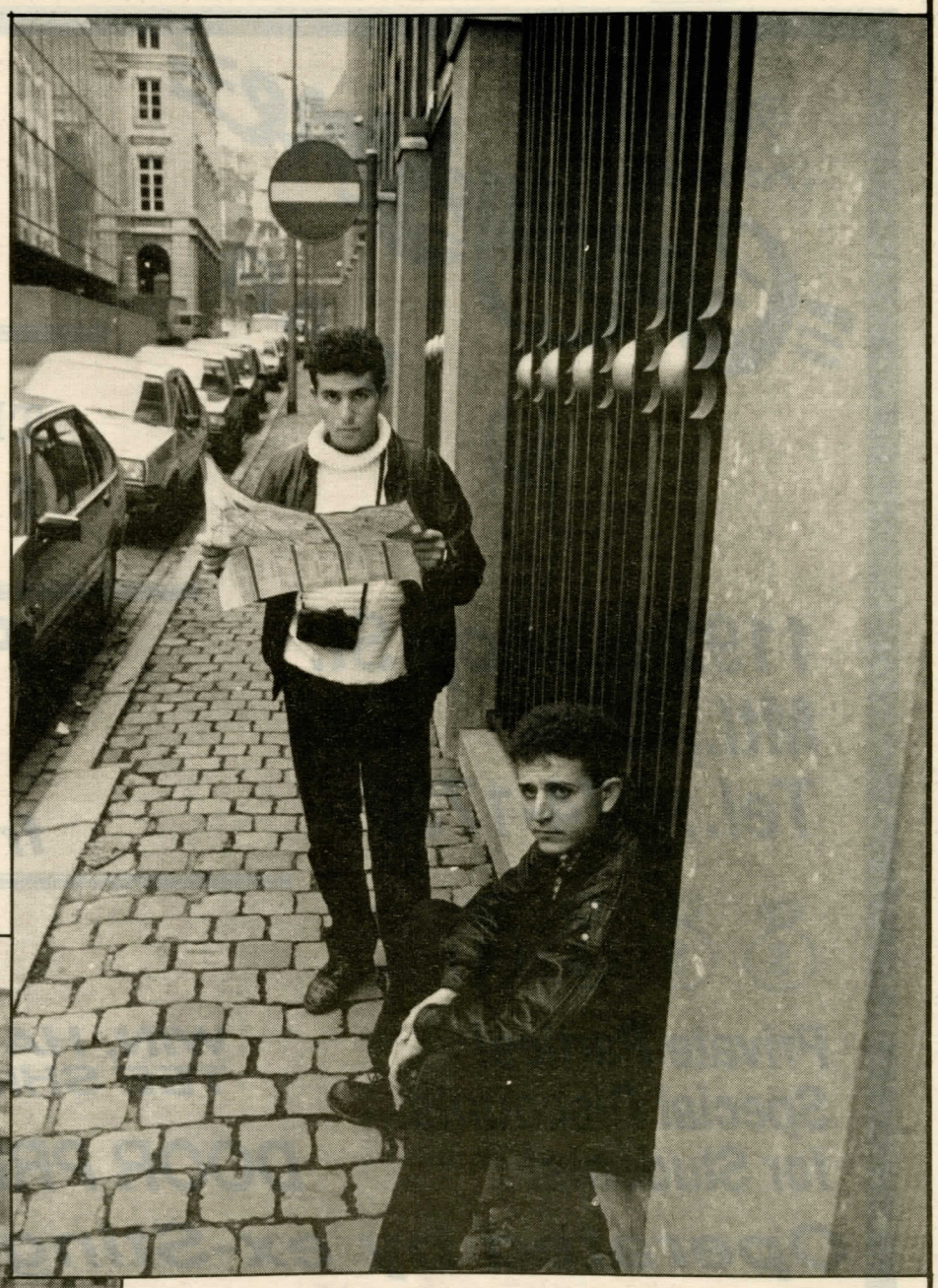
photos by Xavier Nuez



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NEXT SEMINAR:
Thursday, Jan. 26 - 1:30 & 4:00 p.m.
Governor Three Room, Holiday Inn Crown Plaza

Concordia ski team once again leading the pack

Keeping his balance, Frank Ciccarello makes his way to the finish line.

Eyeing the next gate.

by Shane Mahood

The Concordia ski team is favoured to repeat as Circuit Universaire de Ski champions this year but the task ahead of them will prove difficult as the competition has improved since last year.

"The competition will be stiff for us," said Robert Seguin, Concordia's top male racer and captain of the team. "There are a lot of racers who have skied nationally and they will be skiing against us."

But Concordia has a few aces in the hole themselves, with the likes of Rosanne Gamache, Renata Scheib and Seguin.

Last weekend, Concordia moved one step closer to its goal, finishing first in both the men's and women's giant slalom at Owl's Head in the Eastern Townships.

Gamache, a rookie, lead the women's team coming in first in Saturday's race and second on Sunday. Scheib, a four-year circuit veteran, finished third in both races.

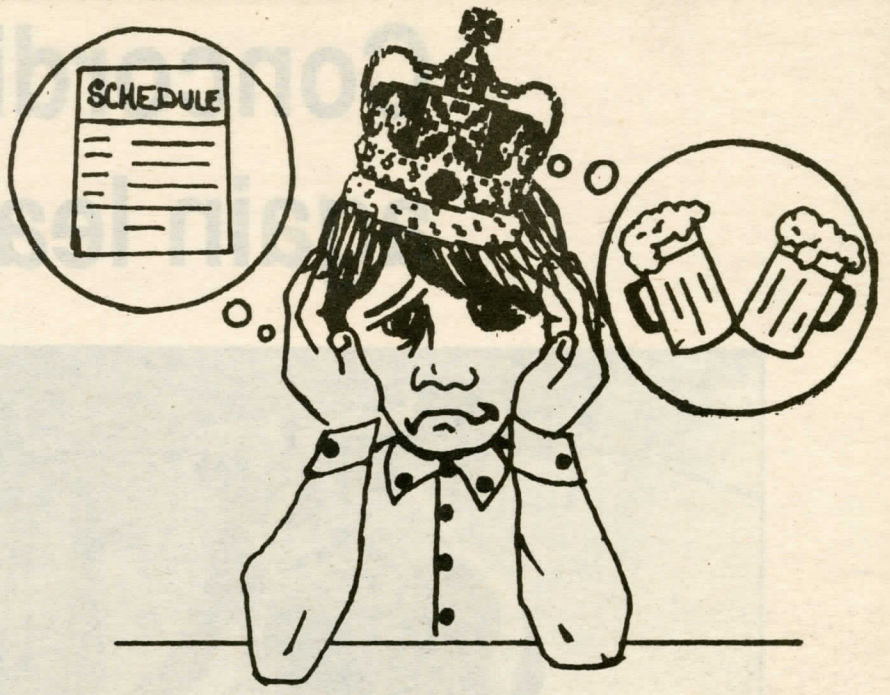
For the men, it was a combination of a rookie and a veteran. Seguin, in his second year, finished third on both days and newcomer Marten Lebeau placed sixth and fourth.

Concordia's next race takes place in Rimouski.

"We have to place at least one racer from the men's and women's team in the medals if we hope to keep a comfortable lead," Seguin said. "If conditions improve from last weekends ice and chill factor, the Concordia ski team should edge even further towards another great season."

Some members of Concordia's women's team take a break from the action.

BACK TO SCHOOL BLUES BASH



LABATT BLUE

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Sir George Williams Bar

Where : 1244 Mackay (just below Cheers)
When: Friday, January 27, 1989
Time: 8:00p.m. to 3:00a.m.

GENERAL ELECTIONS/REFERENDUM QUESTION

CUSA

Feb.14,15,16, 1989

Nomination Period: Jan. 9th - Jan.27th(noon)

Campaign Period: Jan. 30th - Feb.13th(11pm)

Elections Feb. 14,15,16

Positions available:

- Co-Presidents
- Board of Directors

(all faculties eligible)

Nomination forms available: (CUSA H-637, CUSA Loyola Campus Centre basement)

ALL CANDIDATES' MEETING JAN.27, 2 PM RM 333-6

(COMPULSORY ATTENDANCE OR FACE DISQUALIFICATION)

REFERENDUM QUESTION:

Undergraduate students in the faculties of Commerce and Administration, Arts and Science, andFine Arts pay a fee to provide for the operations of the Concordia University Students' Association (Cusa). This feeappears on your pink registration contract.
The Cusa fee is used to support most student groups at Concordia, including the media. The fee also funds the Campus Centre, Reggie's, the Used Book Store, the Job Bank, and all other areas of Cusa's operations.
Currently, the Cusa fee is set at $1.80 per credit, which is equal to a fee of $10.80 per full-year course.To meet both rising costs and expanding services, the Association is seeking the approval of students to raise the fee.

ARE YOU IN FAVOUR OF A CUSA FEE INCREASE?
☐ YES ☐ NO

COMMITTEES FOR EACH OPTION MUST BE FORMED, INTERESTED STUDENTS SHOULD INFORM CUSA (H-637 OR LOYOLA CAMPUS CENTRE BASEMENT) OF THEIR INTENTION

The following was paid for by CUSA Judicial Board
Jan. 1989